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PRACTICAL CONSTRUCTION IN FIGURE DRAWING.

I.

DRAWING students find the beginning or "setting up" of the figure to be the most difficult part of a drawing. For ten men who can "work a thing up" to some degree of good looks, there will be but one who can make a good start.

The average student when he has it in mind to draw a figure — let us suppose he is drawing from the model — begins by drawing an upright line on his paper. Heaven knows who told him to do so. I have never heard a master advise it, and I have often heard them deplore it. Well, our student begins with his line and then measures off the heads with more or less accuracy. Then, according to his lights, he goes on in one of two ways, neither of which is right. He either draws the outline of the whole model as one might draw a pig with one's eyes shut, without paying any attention to the interior forms, see figure 1; or else he puts in the general tendency of the outline in a number of thick, scrabbly lines, with too much blocking, figure 2. If

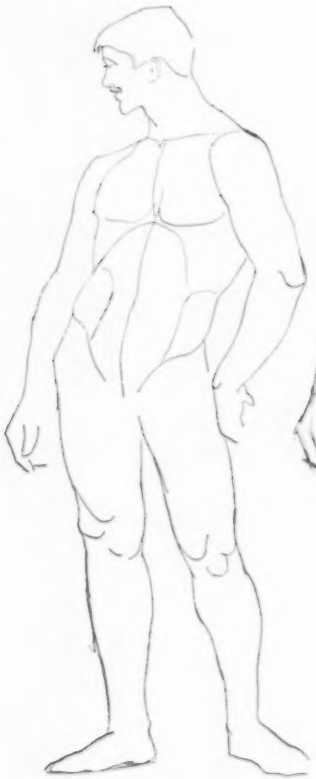


Figure 1.

Figure 2.

he has a good eye and hand, working in the first method, he often achieves a result when his outline is filled in with modelling, that looks not unlike the model. But the drawings made in this way never look, as artists say, "well constructed" — they always have a sort of floating invertebrate look. They seem more like one of those ingenious French balloons which is inflated to look like a man or a tiger or a pig — more like that than like a figure standing on its feet — having ribs, shoulders, hip bones and a backbone to hold them together.

The only way to construct is to construct, and it doesn't take a deep study of anatomy to do it well. It is only necessary to think of those structural facts that we all do know, and of their relations with each other — instead of forgetting all about the matter, as students (and artists for the matter of that), are too apt to do.

Let us suppose we have it in mind to draw the figure of a man facing us. The first thing to do is to get the action of the figure, and this should be got by drawing the direction of the bones instead of the direction of the outline, which is often in itself misleading. It is very important to get the action first, because it is on the action of the backbone that all construction is built. The first thing to do then, is to catch the movement of the backbone. In this case one cannot see the backbone, but its movement is well indicated by the relative position of the top of the breastbone, the lower end of the

breastbone, the navel, and the pubis. One indicates the movement more by the relative placing of these points than by any line; though a line lightly drawn through these points will help. One should, then, try to get the relative tip of the shoulders with the backbone, and in the same way the tip of the hip bones with the backbone. Care should be taken to know just exactly where the hip bone or shoulder blade comes on the model. A touch on one's own body, a little care or thought, will show.

It is very important to get the tip, or "movement", of the neck in relation to the central movement of the body. The line of action goes from the "Adam's apple" to the meeting of the collar bones, and should be studied in that way instead of by the outline. One of the hardest things in drawing for most students is to put a neck properly on the shoulders, and this comes from their trying to draw by outline instead of first indicating the centre movement. It is the same way with the head — the action should be indicated by an imaginary line drawn through the eyes, nose and mouth and chin. This should always be found and indicated before an effort is made to draw the outline.

The action of the leg, which bears the weight of the body, should be studied from the hip bone to the inside ankle bone, which I need not say is the end of the shin bone. Anyone can find it so by feeling on their own leg. A straight line in the right direction does well enough at first, but shortly

the slight curve of the thigh bone and of the shin bone should be studied. This is very important, as students almost always draw legs too straight without regard to the curve of the bones. Note, by the way, that we draw the action line to the inside ankle bone; most students make it to the outside ankle bone, which is merely the end of the little outside bone which has nothing to do with the main action of the leg. The other or slightly hanging leg should be studied in two lines — from the hip bone to the inside of the thigh bone at the knee, and again from the top of the shin bone at the middle inside of the knee to the inside ankle bone, which is the other end of the shin bone. These two lines are very important, as one of the most common faults with beginners is to draw the thigh and the lower leg a fat cigar shape, like Santos Dumont's balloon. This comes from not first getting the trend of the bones and studying the direction of the muscles and outlines in relation to this trend.

It should be noted that there is no real knee; it is composed half of the big lower end of the thigh bone, half of the big upper end of the shin bone. Most people draw the shin bone as if it began at the bottom of what we call the knee, instead of the middle. The feet should be carefully placed, and that very early in the game. Students have a way of slighting them because they are hard to do. But one of the finest things about a good drawing is its

look of being firmly planted on its feet, and how can a drawing look so when it has no feet to stand on?

We have now the main action of the figure with certain accented points (see plate, figure A). It is well to draw in these action lines carefully by the eye, but it is not essential to measure as yet. It is better to overstate the action than to understate it; of course to get it just right is best. But the moment the action is well and strongly expressed, one should begin to measure with the utmost carefulness; and I will endeavor to show what the connection between measurement and construction is. The best way to measure is to first find the half, quarter and eighths of the paper. This may be done, if you choose, before anything is drawn. A piece of paper should be cut, which, held at arm's length parallel to the figure, just covers the aforesaid figure. This small paper should be subdivided into eighths. Wherever the half comes on the model, the same part of the figure should be drawn at the half of the paper. So with the quarters and so with the eighths. These indications should be put in rather carefully. Wherever accents put in with the action are found to be too high or too low, they should be modified.

It is also well to measure the number of heads; this serves as a sort of check or comment on the eighths. For instance, measuring the eighths one made the head a little too small. Measuring the

heads one finds it should come a little larger. On the other hand, measuring by heads alone one has seven chances for error. Measuring by heads is good for finding the intermediate spaces between the eighths. It is like bookkeeping by double entry. The two systems serve as checks, each on the other (see heads, No. 2).

It may be said that all this care in measurement is over-fussy. But if you are going to measure you might as well have it right. Students are always saying, "Well, the more I measure, the less I know about it." But this comes from their having no logical, well thought out system of measurement; they don't get a good unit of measure or standard of comparison and so come to grief.

Now all this care we have taken in measuring the lengths is only to get a good standard of comparison with which to measure the widths. And it would be well to set about this at once.

One of the great faults in many students' drawings is that the measurements of the widths are not in proper ratio with the lengths. Their drawings always look either too fat or too thin. And even if the main widths are right, one is always finding some bit — the ankle or the knee — which looks "out" in relation to other widths or with the length. This getting the widths is not in itself a difficult thing. Errors come from students drawing the outline first without having ascertained the proper widths instead of getting the measurements first

and then working up to them, as one would in any other mechanical work.

And these widths should always be taken from structural points. I mean from points that are of particular interest and importance in the structure of the figure. For instance (see plate, figures B and C), in getting the main widths of a figure one should take (1) the widest part of the head, (2) where the neck joins the head, (3) from one shoulder blade to the other, (4) ditto the armpits, (5) the end of the ribs, (6) the top of the iliac bone, (7) the hip bones, (8) the widest part of the thigh, (9) the thinnest part, (10-11) the knee above and below the knee cap, (12) the calf at thickest part, (13) the ankle, and (14) the foot; then the whole figure seems to be drawn, if the accents are well suggested. This measuring should be done very carefully and in a particular way. Almost all students, with singular perversity, do it in one of two wrong ways. For instance, let us suppose they wish to find the width between the armpits. In the first place they have usually sketched it in of the wrong proportion. They then take the length of the head on the model and compare it with the desired width. They find it say about one and two-thirds heads. But who knows just what two-thirds of a head is? The measurement is too vague; besides in measuring two heads there are just twice as many chances for error.

Another mistaken way is to take the desired width on the model, to compare it with the length on the model, finding it comes say from the top of the head to the clavicles. So far very good. But the misguided student now proceeds to take the width on his drawing and see if it compares equally with the length. But how can he do so when he has not got any widths to measure on? Well, the sad fact is that he has usually put in an outline by guesswork. From human nature he hates to change this. He compares the width with the length, says, "Well, near enough", and lets it go at that. The proper way, of course, is to measure it as one would in doing a map, or a reduced plan, or, let us say, a box. One should measure what one wishes to know on the model and compare it with what one already knows. Then one should take that same measurement which one already knows on the drawing and by it ascertain the width which one desires to know. For instance, if one were making a reduced copy of a map and wished to ascertain the distance from Boston to Worcester, one would measure the distance on the large map with calipers and ascertain on the scale how many miles it was. Then one would take the same number of miles on the smaller scale and, putting one point on Boston, where the other point fell would be the distance to Worcester. That is, one takes a measurement of which he is not sure on the thing to be copied,

compares it with the scale, then takes the same ratio on the smaller scale, and that gives the desired unknown distance.

I make a great point of this because it is the crux of the whole matter of measurement. Done in this right way with sufficient care it is almost impossible to get a measurement wrong; done the other ways it seems impossible to get it right. One hears so much about the difficulty of measuring that it's well to tell the right way. It really is not at all difficult and simply requires method and care.

Having decided on the proper method of measuring, it now remains to measure the fifteen or twenty constructional widths of which I have spoken, and having measured them, to indicate them on the drawing. These indications should be made not by mere spots, but, as it were, by segments of the to-be-completed-outline. They should be put in with considerable care to represent the character and spirit of the particular accent they represent. There's no use drawing more stupidly than one has to.

One should at this time also begin to indicate the light and shade — not in tone, but by drawing the principal accents of the shadow's outline; and by getting these in proper relation to the accents of the action and of the outline (see plate, figure B). Nothing helps the construction more than an intelligently indicated shadow, and it also enables one to better perceive faults in proportion. For some

reason, which I never can quite fathom, students always refuse to do this; they prefer to draw and finish the outline before they pay the slightest attention to light and shade, losing in this way one of the most valuable helps to action, proportion, and construction. It is not necessary to indicate the tone at first, merely the important accents of the edge of the shadow; and to study whether the edge comes sharp or soft, and how sharp or how soft.

I want here to call special attention to the necessity of making all these indications of accents with all the skill and care one is master of. After having shown a student how the thing is done, one is apt to come around and find a mere succession of spots put down unintelligently, without reference to the structural points, and the pleased scholar smiles on one as if he had done just what was desired.

I have heard it advanced against this way that it gave things a "scrappy" sort of look. In the first place, as we are only beginning, this does not matter much. We shall work all that out later. Yet, as there is some little danger of losing the swing of outline desired in a figure, there is no objection to putting in the outline now or a little before. Only it should be put in extremely lightly and only as a "tendency line", so to say. The danger is, at this early stage, that one will get interested in studying one line to the exclusion of the other lines. It is hard, after one has once struck

the turnpike, to go again across lots. Yet that is just what we want to be doing — to be constantly comparing the position of one point with another. So the tendency lines should, at present, be very lightly expressed, with an effort for the main swing.

Now that the thing is well placed, one should begin and restudy the placing of the accents, enlarging them. (See plate, figure C.) The shadows also should be more carefully designed and studied as to the edge, though it is still unwise to lay in the tone, as it will be difficult to erase if any changes are to be made. Besides, it tends to interest one in light and dark while our problem should still be form.

Having finally placed every accent to one's satisfaction and brought them gradually toward each other, one may now proceed to study a long line from the top of the head to the sole of the feet. And here one should be as "line-y" as before one was spotty. One should endeavor finally to make the line with one long, quiet, slow swing of the hand and arm. One should work with the back of the fingers turned to the paper, and only the little finger nail touching very lightly, in order to steady the hand. The charcoal should be held at arm's length.

I shall try in my next article to give some hints on indicating the structure of the head; on "carrying" the torse and legs; on indicating the arms; and also on drawing the hands and feet in good construction.

PHILIP HALE,
Boston, Mass.

REPRESENTATION OF THE THIRD DIMENSION.

I.

THE representation of the third dimension is a subject which, in schools, has been so burdened with study of principles concerning narrow and wide ellipses, converging lines, etc., that it has often become sadly confused. Under these circumstances it is a relief to see how readily and effectively children will triumph over its difficulties when definite statement of what is to be represented takes the place of definite statement of the rules for representing it.

In the case of young children, if problems in foreshortening are presented with no other instruction than the request to make the drawing look like the object in the position chosen, and the request is re-enforced by skillful sketches which produce the effect in question, even primary pupils will make interesting and effective drawings. However, the thing which they draw must have a life interest and the different positions must each represent a condition which appeals to them, if results are to be at all satisfactory. Attempts to teach small children to see convergence and foreshortening in an inch cube or hemisphere, are being relegated to the realm of things tried and found wanting. Children will not draw a cube or hemisphere or even an apple as well as a toy locomotive or a horse and

FIGURE 1

FIGURE 3

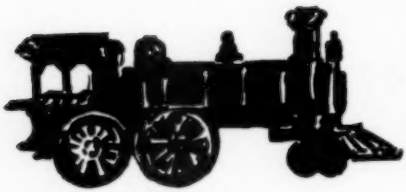


FIGURE 2

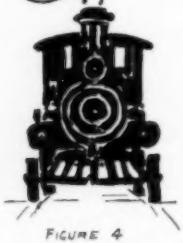


FIGURE 4

cart. They exhibit no enthusiasm in the attempt to foreshorten a cube or hemisphere, but they delight to look at the front of an engine, and vie with one another in the attempt to make a drawing which will look as if the locomotive were coming straight towards them under full head of steam. A child who has drawn figures 1 and 2 likes to attempt figures 3 and 4.

Out of the drawings made they readily select those which best illustrate the desired position, and each is sure he can make a more effective drawing if he is allowed to try again.

Each different medium used adds some definite element to the power of expression. Children who have noted their impressions in pencil outline, find something new to tell when they take brush and color, and still fuller appreciation when they represent in silhouette and by cutting from paper.

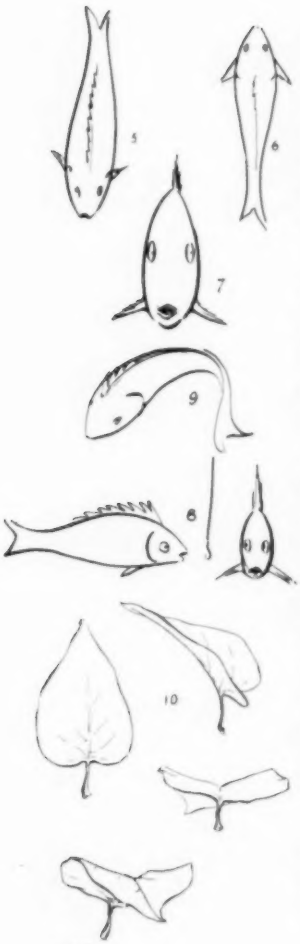
They go about the problem of representing three dimensions upon a surface of two, naturally and directly, if such a problem is presented to them.

In a certain third grade was a globe of fish which the children had been drawing. They reproduced the forms with pencil and with color. They cut them from paper and arranged them in life-like groups till they had become familiar with them. But so far all these representations were in profile.

At this stage four or five bright pupils were selected to observe and represent upon the board, a fish coming directly towards them so as to look straight into their faces.

It was an interesting trial. The children pondered the question, watched the fish, tried to draw it on the board, shook their heads and went again to the globe of fish. The pupils in their seats attempted it on paper. The whole school grew earnest over the problem.

They could see the fish in that position. They understood what was wanted, a fish which should appear to be coming directly out of the paper towards them. But they could not think in three dimensions.



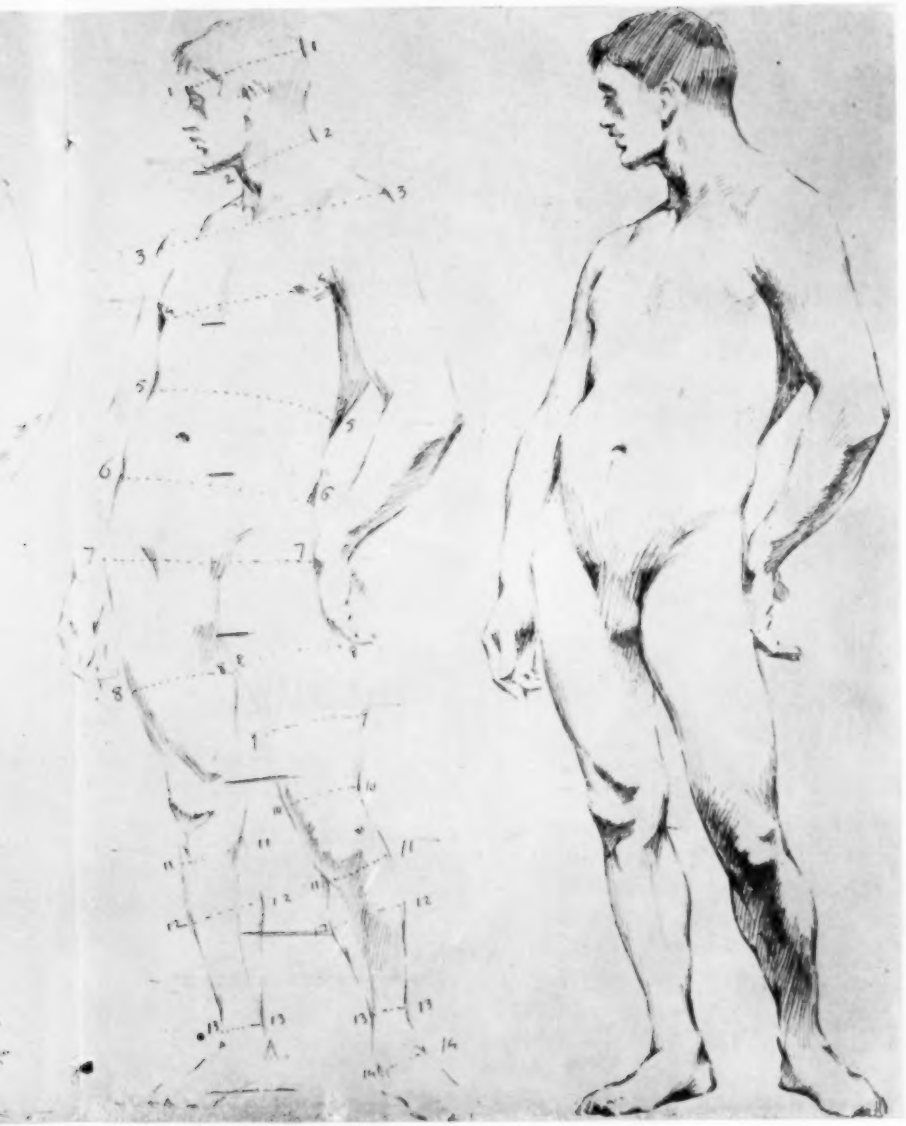
Many of the attempts were amusing. A few drew the fish in profile, and then turned the paper edgewise with the fish facing them, hoping to get some suggestion in that way. Some drew it like figures 5 and 6.

At last one boy who had made several futile attempts, started from the globe to the board, tracing lines in the air as he went. He produced the following, figure 7.

An audible expression of satisfaction and relief was heard all over the room. The children realized that the problem had been solved and recognized the solution as soon as they saw it. During the silence of the next few minutes, hundreds of fishes were drawn face to. It proved a fascinating acquirement.

Their problem for the next day, namely to draw a line and hook and two fishes swimming towards it, one

Figure Drawing, by



awing, by Philip Hale.

from the side and the other from behind at right angles to the first, was greeted with enthusiasm. The results resembled figure 8.

The children were requested to bring to school, pictures of fishes in the positions in which they had drawn them. A picture gallery was started showing fishes in all positions. Any new and interesting view of a fish which appeared in a picture was soon repeated in the drawings of the children. Their fishes grew more flexible and lithe, and could turn their bodies as in figure 9. Before they left the subject they could express three dimensions in terms of a fish.

In a similar manner, various interesting objects which they had drawn in simple positions, birds, frogs, turtles, toys, etc., were turned so as to necessitate the representation of foreshortening. The success depended much upon the interest in the thing drawn. To draw a foreshortened cylinder presented few attractions to children of that age, but to draw a fish or a horse so he looked directly out of the paper into one's face was an accomplishment worth having.

Plant drawing offers many problems in foreshortening. Leaves are seen in various positions other than face view. A stem comes up through a leaf. One leaf passes behind another, or curls so as to present a thin edge. Pussy willows grow around their stems.

Such effects may well be taken up, one at a time, as subjects of lessons.

Children in intermediate grades are interested in making out a problem like this:—

Given paper, pencil, and lilac or apple leaf, pass in the following sketches.

1. Face view showing shape of leaf.
2. Side view.
3. Appearance when held horizontally near the level of the eye with the stem turned towards the pupil.
4. With the apex towards the pupil. (See figure 10.)

In each lesson involving foreshortening, the problem should be to represent some interesting effect and this effect should be definitely stated.

For example, to draw a leaf enfolding a stem, to draw a daisy as it appears in face view and then as it stands upright and one looks across it, or, some points in the room being designated, to draw all the daisies as they appear when facing that point. Success in such a lesson is not simply success in drawing a daisy but in so drawing one that it appears to face in the direction indicated.

A flower or leaf or object held in the sunlight behind a curtain or sheet of paper, throws its shadow as a clear cut silhouette easily seen by the whole school. As the object is moved and turned, its various positions are indicated by the changing shadow. Before a lesson involving foreshortening of plant form it is good practice for the children to hold their specimens in the several positions indi-

cated by the shadows, and also to follow with their specimens, changing positions indicated by sketches upon the board. Such work aids the development of power to represent angles with the picture plane, to picture three dimensions upon a surface of two.

A few express foreshortened effects at once. Others, only by patient effort. It is a significant fact that many need to see a drawing which satisfactorily produces the effect before they can draw it, yet they appear readily to understand and produce the effect of three dimensions after they have seen a correct drawing.

Three steps prove helpful to the end in view.

1. A definite statement of the effect to be represented.

2. Comparison of drawings successful and unsuccessful, selected from the first attempts of various pupils.

3. Opportunity to see some one produce the desired effect, and some drawings which represent it satisfactorily.

The children thus gain a facility in delineation which proves a valuable preparation for the perspective drawing which comes in the higher grades, and to a great degree does away with the confusion ordinarily caused by attempts to commence the study of foreshortening by learning rules of perspective.

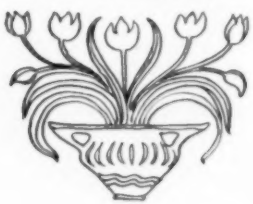
The evolution of instruction in primary and intermediate drawing is proving close analogy to that in language.

The expression, "Drawing is a language", is common but full of potent suggestions. Fluency in a language is not gained most readily by a course in technical grammar, nor by studying its construction.

One must, as the saying is, "Acquire an ear" for the language. In the case of small children, technical grammar and a knowledge of the construction of a language have little place. It is enough that they be continually with those who speak correctly. Then they use correct language because they have acquired an ear for it, and not because of any conscious application of rules. So the skilled teachers of language to children have ceased to commence their work by the study of technical grammar. Its place is found later.

Perhaps the analogy is sufficient, so we may say that if one would learn to draw readily it is necessary to "acquire an eye" for the correct use of the language before he studies the principles of its construction.

WALTER SARGENT,
North Scituate, Mass.



AN APPROVED OUTLINE FOR FEBRUARY WORK IN ALL GRADES.

RIMARY.

First Year.—Have the children design valentines, using some simple emblem with text well placed. Let the aim be good spacing and neat work. Draw an American flag or patriotic badge and construct from colored paper or color with crayons or water colors. Have the children make drawings of toys, common objects of characteristic shape, and beautiful objects. Try each object several times, or until a fairly satisfactory drawing is made by all the children.

Second and Third Years.—Continue the work of the first year. Color the flag, using pure blue and a tint of red, in value half-way between the blue and the white. Lay special emphasis upon securing just the right values of color. Draw from single objects and from groups, with the object before the class and again from memory. Try to secure simplicity and directness of expression, well arranged sheets with properly placed initials. Try several times an illustrative sketch of some winter sport, as sliding, skating or making a snow man. Commend those sketches which best tell the story, those with good action, movement, those full of life, spirit. Make use of the essential elements only — those without which the story cannot be well told.

INTERMEDIATE.

Fourth and Fifth Years.—Try object drawing in these four ways: with the object or group placed in front of the class; a memory drawing of this same object or group; a new object or group shown and discussed in class, then removed and drawn from memory; one object or group in many positions, from the object and from memory. Select objects from these classes; toys and other things associated with child life; objects of characteristic form, e. g., a broom, coal scuttle, rubber boot, bicycle; beautiful objects. Lead the pupils to select habitually the most interesting and characteristic view of any given object. Use pictures by the masters to enforce the teaching of principles. Draw some one animal in all positions, from the object and from memory. Use pictures to illustrate animal drawing.

Sixth Year.—Continue the work of the fourth and fifth years, perhaps substituting in place of the animal drawing, the drawing of a boy or girl interestingly costumed and posed in action. Aim to tell as much as possible with the fewest lines. Insist upon good action and proportion rather than upon details. TEACH the drawing of the half-sphere, so that the pupils can draw it in any position, from the object or from memory. For reference material, collect pictures of objects like the half-sphere, and others which show foreshortened circles. Use pictures to illustrate the foreshortening of the circle and the effects of distance with regard to the

horizontal placing of an object in a picture, its size and value.

GRAMMAR.

Seventh Year.—Object drawing, especially from cylindrical or conical objects. Draw them in the four ways described in the fourth year outline. TEACH the drawing of the cylinder and cone so that the pupils can draw them in any position from the object or from memory. Make constant use of pictures of foreshortened circles as illustrations of principles. Have pupils collect similar pictures and use them in a written article upon the perspective principles illustrated. Life drawing from a boy or girl interestingly costumed and posed. Aim to secure good proportions rather than finished drawings of details.

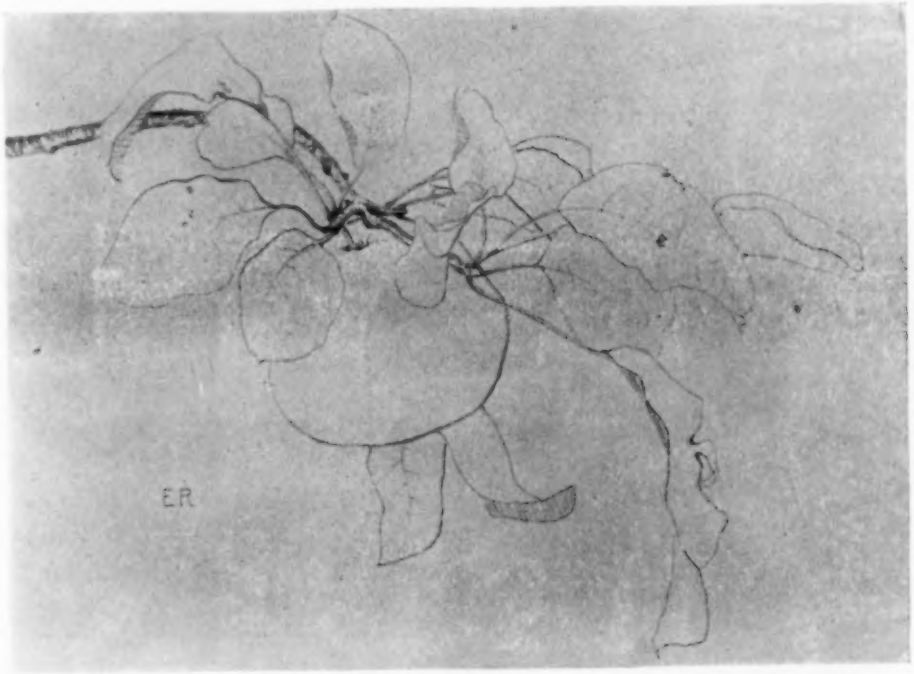
Eighth Year.—Review the work of the sixth and seventh years. TEACH the drawing of the cube and square prism and plinth in all positions. Drill upon these until the pupils can clearly image them in any position. Life drawing from a boy or girl. Select medium of expression according to the subject —ink for action in silhouette, color wash for broad simple masses, pencil for detail drawings.

Ninth Year.—Continue the work of the eighth year. TEACH the drawing of the triangular and hexagonal prisms in all positions. Fix the habit of comparing lines with a vertical and a horizontal.

THE CRAFTSMAN'S MEMORANDUM.

EAR Book of the Council of Supervisors of Manual Arts — there are few books published at any price which contain so much for the supervisor of drawing as this Year Book, the second volume of which was issued in connection with the annual meeting of the organization held at the Board of Education in New York City, in December last. The contents of the Year Book are as follows:—

Color in the Elementary Grades. E. A. Batchelder.
Ultimate Aims in Design. W. J. Edwards.
Some High School Courses in Drawing. C. C. McCall.
An Outline for the Study of the Manual Arts.
J. C. Cremins.
The Year's Progress in the Manual Arts. L. Pierce.
A Working Library for the Supervisor. E. H. Perry.
Illustrative Drawing. F. Whitney.
Pictorial Composition. H. T. Bailey.
Use of Pictures in Elementary Schools.
L. M. Dearborn.
Study of Pictures in High and Normal Schools.
A. J. Warner.
Plant Drawing as a Mental Discipline.
W. B. Anthony.
The Relation of the Manual Arts to the Curriculum.
J. P. Haney.



First Prize, Competition A 1.
Edwin O. Raabe, High School, Fitchburg, Mass.

Second Prize, Competition A 1.
Mabel L. Hedge, High School, East Orange, N. J.

First Prize, Competition B 1.
Ethel Derway, Grammar School, Burlington, Vt.

Second Prize, Competition B 1.
Lorine Pollock, 8th Grade, Central School,
Fargo, North Dakota.

These are studies of permanent value which the supervisor of drawing cannot afford to miss. "An Outline for the Study of the Manual Arts" indicates profitable lines of study, and gives lists of the most helpful books on all phases of fine, industrial, manual or technical arts, their theory, philosophy, methods and practice; "The Year's Progress in the Manual Arts" gives what has long been needed in the supervisory world — a list of the important articles which have appeared in art and educational journals throughout the year — all carefully indexed and annotated; "A Working Library for the Supervisor of Manual Arts" is an annotated bibliography most carefully compiled and most helpful to one desirous of knowing what are the best books to read on any subject related to the arts; "Illustrative Drawing" is full of suggestions; "Pictorial Composition" was written for supervisors; "The Study of Pictures in High and Normal Schools" treats directly with the right kind of picture study, while "The Relation of the Manual Arts to the Curriculum" gives a definite working plan for coordinating the work in drawing, construction and design with the school life of any class-room.

This book contains 165 pages of illustrative and reading matter. The price is Three Dollars. It may be obtained from Dr. James P. Haney, 500 Park Ave., New York City.

Awards in the Junior Craftsman's Competition, which closed November 15, 1902:

Competition A 1.

First Prize: Edwin Otto Raabe, High School, Fitchburg, Mass.

Second Prize: Mabel L. Hedge, High School, East Orange, N. J.

Honorable Mention: Mary L. Brigham, High School, East Orange, N. J.

Competition B 1.

First Prize: Ethel Derway, Burlington, Vt.

Second Prize: Lorine Pollock, Central School, Fargo, North Dakota.

Honorable Mention:

Proctor Adams, Union Building, Millbury, Mass.

Marion C. Hardy, Horace Mann School, Newtonville, Mass.

Robert F. Blechstein, Appleton St. School, Holyoke, Mass.

William De Lory, Centre School, Everett, Mass.

All of the Guild Competitions are instituted to help on the teaching of the manual arts. The letters accompanying the drawings submitted in the above competitions seem to indicate that those teachers who presented the plan of these contests were re-

warded by renewed activity and interest on the part of their pupils. The Guild wishes it were possible to make awards in all cases where excellent work was submitted. On the whole the drawings showed a distinct advance over those sent in last year.

Because of the limited number of photographs sent in to the School Grounds Photographic Competition no awards have been made. The competition will be continued according to an announcement which will appear in a future number of The Applied Arts Book.

If every reader of The Applied Arts Book were to send in something for one of the Guild competitions of this school year, what a feast each and all would receive in return from the suggestions of the many! Why not do your share? Make your teaching extend beyond the walls of your schoolroom!

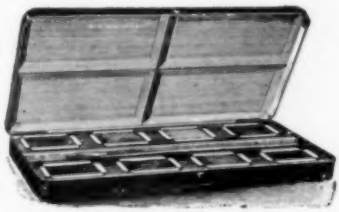
There are two sides to every question. The drawing teachers have said to the teachers of manual training, "Why not have original design in the manual training?" and sometimes when this has been done, "Why don't you get better designs?" Now the manual training teacher is rightly beginning to turn about and ask, "What do you really know about the crafts? Can you make a basket, weave a rug, construct a table using the best forms of

joinery, or forge a bracket in iron? Of what use are the designs for tables, chairs, bookcases and houses which your classes are making, not one of which could ever be made from the drawings which you accept as correct? Now why not work with the manual training people and make some one or two designs each year which the boys can actually work out in wood or metal?" A first class criticism and suggestion.

Read what Dr. Ross has to say on this topic — the arts and crafts — in the January "Handicraft", published by The Society of Arts and Crafts, 14 Somerset St., Boston, Mass. The price of "Handicraft" is ten cents a copy.

It is a matter of considerable interest to this part of the educational world that Milton Bradley Company, the kindergarten and school supplies manufacturers, will open a Boston office, February 14th, in the Walker building, 120 Boylston Street.

This change will enable the company to reach the great bulk of their New England customers more expeditiously in the distribution of goods, and, besides this, representatives of the company will be able to meet personally many of the teachers and school officers. The manager of the new office will be Mr. E. O. Clark.



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No. 6. Eight cakes, same assortment of colors, and brush, **25c.**

No. 8. Four large cakes, Red, two Yellows, and Blue, two brushes, **20c.**

No. 13. Four pans, Red, two Yellows, and Blue, and two brushes, **20c.**

No. 9. Nine tubes of moist color, six Standards, Warm and Cool Gray, and lamp black, **90c.**

No. 10. Photograph Colors. The six Standards, Brown and Chinese white, with brush, **25c.**

No. 11. Ten pans, semi-moist, artist's colors for High Schools, assorted to order, with brush, **50c.**

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THE APPLIED ARTS GUILD

COMPETITION No. 4

The Drawing Room in Elementary or High Schools

PHOTOGRAPHIC COMPETITION

The Guild wishes to publish in The Applied Arts Book photographic reproductions of school studios or special drawing rooms. A series of such illustrations will be suggestive to all teachers and especially helpful to those who are planning new rooms or those who wish to improve the drawing room now in use. You are cordially invited to enter this competition.

AWARDS. First Prize, $3.00.
Second Prize, $2.00.
Third and Fourth Prizes, The Applied Arts Book for One Year.

SUBJECTS. The drawing-room as a whole, or a part chosen to show an interesting corner, etc. This competition is limited to rooms used especially for drawing.

REPRODUCTIONS. No blue prints will be considered. Black and white prints are preferred. The photographs must be at least 3¼ by 4¼ inches in size. They may be mounted or not. They must be carefully packed for mailing, damaged prints cannot be accepted.

CONDITIONS. Each photograph is to have written on the back, "Competition No. 4." the name and address of the sender, and the subject of the photograph. All photographs submitted are to become the property of the Guild. Any number of photographs may be sent in by one person.

All photographs must be received at the Guild Office not later than February 1st, 1903.

THE APPLIED ARTS GUILD, Worcester, Mass.

THE APPLIED ARTS GUILD

COMPETITION No. 5.

The

Teachers' Home Study.

Photographic Competition

"Real Art is the expression by man of his pleasure in labor."

RUSKIN.

AWARDS. First Prize, $3.00.
Second Prize, $2.00.
Third and Fourth Prizes, The Applied Arts Book for One Year.

SUBJECTS. The teacher's home workroom, library, study or den—the room of rooms for self-culture, arranged by the owner with this purpose in mind.

REPRODUCTIONS. No blue prints will be considered. Black and white prints are preferred. The photographs must be at least 3¼ by 4¼ inches in size. They may be mounted or not. They must be carefully packed for mailing, damaged prints cannot be accepted.

CONDITIONS. Each photograph is to have written on the back, "Competition No. 5." and the name and address of the sender. All photographs submitted are to become the property of the Guild. Any number of photographs may be sent in by one person.

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